

Lute Society of America Quarterly Digital Supplement



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A Word from the Editor

I have been spending a lot of time recently on the LSA website exploring our new Facsimile Collection. Having all this music available in just a few mouse clicks is a truly wonderful resource. In the late 1970s when I was the LSA's second Microfilm Librarian, the newest technology was a copy machine that could make paper copies from reels of microfilms. If you wanted to play just one piece from a film, you copied out your own version by hand. Now we rely on one of the computer tab programs (Fronimo, Beier Tab, etc.) for sharp clear music to play from. It is easy to fix mistakes and many of us love the computer's facility for transcribing Italian and German tablature into French tab.

Computer tab is great for getting on with playing the music, but do take some time to explore interesting music from obscure or relatively unknown sources. Recently a reader commented that we must have found all of the extant lute manuscripts by now but new sources occasionally surface. Franco Pavan has recently discovered twenty-three hitherto unknown lute manuscript. See the note about his find on page 37 of the *Quarterly* (Vol 53 Nos. 2 and 3). There are still many many under-explored lute manuscripts out there and you could be the first to play that music in this century.

This issue of the *Digital Supplement* starts with extra music to go with articles in the *Quarterly* by **Ryan Kloss**, **Jean-Marie Poirier** and **Madeleine Owen**. Both Madeleine and Ryan have performed for audiences who had never heard (or heard of) lutes before. We hope that others will be inspired to try similar performance projects. Thanks to Jean-Marie for an article about French duets for two baroque lutes. Weiss had a reputation for not wanting his music published or shared around during his lifetime—I wonder what he would think of us offering it to LSA members! I would like to think he would be glad that so many people still enjoy his music, and thanks to **Douglas Towne** for the hours he spent editing the *London Manuscript*. Jean-Paul Paladin has been perennially overlooked in recent centuries, but not by **Doug Smith**, whose entry in his *History of the Lute* is reprinted on pages 17-19 in the accompanying *Quarterly*. **Sean Smith** has edited Paladin's 1560 book and the original Italian tab versions of both Paladin's books are available in the LSA Facsimile Collection.

As usual a big thanks to Sean Smith, Associate Editor of both the *Quarterly* and the *Digital Supplement*.

Nancy Carlin, LSAQ General Editor

lsaq.editor@gmail.com

www.LuteSocietyofAmerica.org

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LSA Administrator

Nancy Carlin PO Box 6499 Concord, CA 94524 lsaq.editor@gmail.com 925/686-5800

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Lute Rental Program Director—Tony Constanzo LSALuteRental@gmail.com
Quarterly General Editor—Nancy Carlin lsaq.editor@gmail.com
Quarterly Associate Editor—Sean Smith lutesmith@gmail.com

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Calata ala spagnola ditt terzetti di jnon ambroso dalza

Joanambrosio Dalza

Sheet music for "Calata ala spagnola ditt terzetti di jnon ambroso dalza" by Joanambrosio Dalza. The score is written in 3/4 time and consists of ten systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (f, p). The lyrics are written below the notes.

System 1:

Notes: f, a, a, a, a, a, a, a, a, a

System 2:

Notes: a, a, a, a, a, a, a, a, a, a

System 3:

Notes: a, a, a, a, a, a, a, a, a, a

System 4:

Notes: a, a, a, a, a, a, a, a, a, a

System 5:

Notes: a, a, a, a, a, a, a, a, a, a

System 6:

Notes: a, a, a, a, a, a, a, a, a, a

System 7:

Notes: a, a, a, a, a, a, a, a, a, a

System 8:

Notes: a, a, a, a, a, a, a, a, a, a

System 9:

Notes: a, a, a, a, a, a, a, a, a, a

System 10:

Notes: a, a, a, a, a, a, a, a, a, a

g a b	b	b a g	g a b	b a g	g a b	b a g	g a b	b a g	g a b	b a g
a	a	a	a	a	a	a	a	a	a	a

a b c	c b a	a b c	c b a	a b c	c b a	a b c	c b a	a b c	c b a
a	a	a	a	a	a	a	a	a	a

a b c	c b a	a b c	c b a	a b c	c b a	a b c	c b a	a b c	c b a
a	a	a	a	a	a	a	a	a	a

g a b	b a g	g a b	b a g	g a b	b a g	g a b	b a g	g a b	b a g
a	a	a	a	a	a	a	a	a	a

a b c	c b a	a b c	c b a	a b c	c b a	a b c	c b a	a b c	c b a
a	a	a	a	a	a	a	a	a	a

g a b	b a g	g a b	b a g	g a b	b a g	g a b	b a g	g a b	b a g
a	a	a	a	a	a	a	a	a	a

a b c	c b a	a b c	c b a	a b c	c b a	a b c	c b a	a b c	c b a
a	a	a	a	a	a	a	a	a	a

g a b	b a g	g a b	b a g	g a b	b a g	g a b	b a g	g a b	b a g
a	a	a	a	a	a	a	a	a	a

Alata ala spagnola vistro terzetti di znan ambroso dalza

The image displays a page of lute tablature, consisting of six systems of music. Each system is written on a six-line staff. The notation includes rhythmic flags (vertical strokes) and letters (F, C, G, D, A, E) placed on the lines of the staff, indicating fingerings or specific notes. Below the staff, numbers (0-5) are used to denote fret positions. The first five systems are continuous, while the sixth system concludes with a double bar line and the word "fine".

Cheat Sheet

Ground Bases from Historical Sources

Ryan Closs

Ciaccona

~in minor~

Passacaglia

~in minor~

6 7-#6 # (4-#) b 6 7-6 # (4-#)

13

La Folia

b # b b b b b # b # b b b b b # 5 (4-#) (#)

29

Bergamasca

~in minor~

Romanesca

b b 4-3 # b b 4-# (#) b b b # b b b b # (4-#) (#)

45

Doo-wop

4-Chord Song

b b b b b b # (b) # #

57

Passamezzo Antiqua

b b b # b b b 4-# #?

65

Passamezzo Moderno

b b b # b b b b b # #

Allemande du P. G. 16.

Handwritten musical score for the first system of 'Allemande du P. G.' The system consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a complex melodic line with many sixteenth and thirty-second notes, including trills and grace notes. The second staff is a bass clef with a common time signature (C) and contains a simpler accompaniment line. The third and fourth staves continue the melodic and accompaniment lines respectively, with various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'a' (accents).

17

Handwritten musical score for the second system of 'Allemande du P. G.' The system consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a complex melodic line with many sixteenth and thirty-second notes, including trills and grace notes. The second staff is a bass clef with a common time signature (C) and contains a simpler accompaniment line. The third and fourth staves continue the melodic and accompaniment lines respectively, with various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'a' (accents).

cette piece se joue encore en gigue. toumez

Gigue du v.g.

18.

Handwritten musical score for Gigue du v.g. (18). The score consists of four staves. The first staff is in treble clef, the second in bass clef, the third in treble clef, and the fourth in bass clef. The music is written in a single system, with various musical notations including notes, rests, and dynamic markings such as *p* and *α*. The piece concludes with a double bar line and a checkmark.

19.

Handwritten musical score for Gigue du v.g. (19). The score consists of four staves. The first staff is in treble clef, the second in bass clef, the third in treble clef, and the fourth in bass clef. The music is written in a single system, with various musical notations including notes, rests, and dynamic markings such as *p* and *α*. The piece concludes with a double bar line and a checkmark.

The birks of Envermay

William McGibbon



Up in the Morning early

Handwritten musical score for "Up in the Morning early" by William McGibbon. The score is written for violin or German flute and bass. It consists of two systems of staves. The first system has a treble staff and a bass staff, both with a "Slow" tempo marking. The second system also has a treble staff and a bass staff. The music is in 6/8 time and features a mix of eighth and sixteenth notes, with some triplets and slurs. The key signature has one flat (B-flat). A "Var." (variation) section is marked in the middle of the second system. The score ends with a "Brick" (bracket) marking.

Sonata in D
i. Allemande

S. L. Weiss
(Lbm 30387, f. 83v - 84)

4

8

11

14

18

22

25

29 *e e r e a a e* *g g e r r e* *r r a e r a a* *e r a r a e' a*

6 5 4 *a a a* *a a* *a a* *a a a a a* 5

33 *a a e a g g e g e g e h* *e e a r e r a r a e'* *a a e a k k h k h h l h k h a*

a a a a *a a a* *a*

36 *i i' k a a r a* *a a r e' a* *a a b b a*

a a a a *a*

Weis 1719

S. L. Weiss
(Lbm 30387, f. 84v - 85)

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44 *a a a a a a b* *a e a e r a* *e r a a r e* *a a a a a a b* *r b r r e a*

50 *e r e r e r e r e r* *b b* *g e f e h a* *r b r a e r* *r a e r b* *b b b*

56 *e b r e* *b r b a* *r e r r' e r* *e r a r* *e a r a a e* *a e r a a a e*

62 *e r e a a e* *g e f e h a* *e r a r e r e* *e r e* *b r a r r e a* *r e r g e g a*

68 *a e r e r e r* *a e r e e r a r e* *r r e r r a e a r* *e e r a a e r' e a* *r r a e e r a r e*

73 *a e r a a a a* *r a r e r a r e a e a r* *e r a r e f* *h f h g h f h g f e f e* *e h a h k i*

78 *k i k i k h k a* *g e g e g f h a* *e a e r e r e r e r* *k h k h* *k h k h* *k i k i g h g h*

84 *e g e f e f e h a a* *r a a a a a* *a b b a*

iii. Anglaise

S. L. Weiss
(Lbm 30387, f. 85v)

[illegible]

iv. Sarab[ande]

S. L. Weiss
(Lbm 30387, f. 86)

5

9

13

18

22

26

31

S. L. Weiss
(Lbm 30387, f. 86v)

3

7

13

20

27

34

42

vi. Passagaille

S. L. Weiss
(Lbm 30387, f. 87v - 88)

3
a e r e r
a 4 4 5 6 a

6
i' k h k a r r' a a e e e r a r a r e e a a g a
a a a 6 a 4 4 5

11
g e g e g g i k h h i h k i k h k r' k h e g r' e
a a a a a a 6 a 4

17
b' r r e r e e g e f f h e g e g e r e r e r' r'
4 5 6 a a a a a 6

22
e f h e f e g e' r' r e r e r e b' a a r b r a r b r e r a e a e r a e r
a 4 4 5 6 a

26
a e r a r a r e r e r a e e r e a r e r e r a r a a r e a f a e a f a e a f a
a a a a 6 a

30
a r a r a r e a e a a e r e a r a r a a e r e d e r a e g a a g a e a g e f g
4 4 5 6 a a

34
e e e e e e a e a e r a r r' a e e e f e f e g e r r e r e r e r
a a a 6 a 4

38 *b a b a r a* *e e e e* *g a g f h i h* *g a e e a e a*

42 *r a e r* *e e e g g e* *r r e e e r e r* *b b a a r b r b r a*

46 *e e e e e* *a a r r r r* *e e e e e* *a a r e e e*

50 *e e g e g e e e* *r r e r e r e r e* *a b r a r b r a b b* *e d e r e d e e d e*

54 *g e g a g e g a g i k* *h i k i h i k i h k i k* *k k i k* *e g e e r r e e r r b*

59 *b r r b r a* *e a r e r e* *g a h k* *i i k h a i* *g e e r e r r*

64 *k i k h k h a e g e* *r e r e r e r a e r* *a e r e r a e r a a* *a e r e r e r e a e*

68 *r a r e r e r a e a e r* *e r e a r e r e r e* *e r a a e r r a* *b a b a b r a r b*

72

76

81

Tombeau sur la Mort de M. Cajetan Baron d'Hartig
 arrive le 25 de Mars 1719.
 Composée par Silvio Lepolo Weis à Dresden.

S. L. Weiss
 (Lbm 30387, f. 88v - 89)

3
 4
 5
 6
 9
 11
 14
 17
 19

Tuning: 

7

14

21

27

34

40

47

54

61

68

74

4 a 4 1719 Weis.

ii. Menuet

S. L. Weiss
(Lbl 30387, f. 90v)

Measures 1-34 of the Minuet. The score is written for a single melodic line on a five-line staff. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats, naturals). The key signature is one flat (B-flat). The time signature is 3/4. The piece concludes with a double bar line and repeat dots. Measure numbers 7, 13, 20, 27, and 34 are indicated at the start of their respective staves.

alternative measures 6 - 10 at bottom of page:

Alternative measures 6-10. This section provides an alternative phrasing for measures 6 through 10 of the piece. It follows the same notation conventions as the main score, including note values, rests, and accidentals. The key signature remains one flat and the time signature is 3/4.

Sonata in F
i. Prelud:

S. L. Weiss
(Lbm 30387, f. 91)

The musical score is written on five systems of three-line staves. The first system begins with a common time signature (C) and a treble clef. The notation includes various note values, rests, and accidentals. Some notes are marked with 'a' or 'b'. The piece includes several measures with a '4' time signature. The notation includes many accidentals and some notes are marked with 'a' or 'b'. The piece ends with a double bar line and a final note marked with 'a'.

ii. Allemande

S. L. Weiss
(Lbm 30387, f. 91v - 92)

6

12

17

22

27

32

37

42

47

Weis 1719

iii. Cour[ante]

S. L. Weiss
(Lbm 30387, f. 92v - 93)

7

14

21

28

35

42

49

Weis 1719

iv. Bourée

S. L. Weiss
(Lbm 30387, f. 93v - 94)

The musical score is written for a single melodic line on a five-line staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). The key signature is one flat (B-flat). The time signature is 4/4. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated at the beginning of their respective lines. The notation includes many accidentals, particularly flats and naturals, and some measures contain triplets or other rhythmic groupings. The piece concludes with a double bar line at the end of measure 32.

33

37

41

4 Weis 1719

v. Sarab[ande]

S. L. Weiss
(Lbm 30387, f. 94v)

3

6

12

17

22

28

Weis 1719

vi. Menuet

S. L. Weiss
(Lbm 30387, f. 95)



7 e a f e' r' r' r' a a a' r r

14 e a' a r a a a' r r a b a a r a r

21 r r a r r a r b r a r b a r

28 a a a Weis 1719

vii. Gigue

S. L. Weiss
(Lbm 30387, f. 95v - 96)

6
12
18
24
30
36
42

Weis 1719

Sonata 20 in Dm
i. Prelud: presto

S. L. Weiss
(Lbl 30387, f. 96v)

Adagio

presto

Weis. 1719

ii. un poco andante

[The remaining movements in this sonata are probably missing a second instrumental part.]

S. L. Weiss

(Lbl 30387, f. 97r)

The musical score is written for a single melodic line, likely a lute, with various ornaments and rhythmic markings. The notation includes a treble clef and a common time signature (C). The score is divided into measures, with some measures containing multiple notes and ornaments. The ornaments are indicated by letters (a, e, r, a, f, h) and are often followed by a small 'f' or 'h' indicating a flourish. The rhythmic markings include '4' and '5' indicating the number of beats or measures. The score is organized into systems, with measures 3, 6, 9, 12, 15, 18, 21, and 24 marked at the beginning of their respective systems. The notation is complex, with many notes and ornaments, suggesting a highly decorative and technically demanding piece.

27

e' a b r e' a
 a a a a

iii. La Badinage

S. L. Weiss
(Lbl 30387, f. 97v - 98r)

This musical score is for a piece titled "iii. La Badinage" by S. L. Weiss, sourced from Lute Book 30387, folios 97v and 98r. The score is written for a single melodic line on a six-line staff, with a 3/4 time signature indicated at the beginning. The notation includes various rhythmic values (minims, crotchets, quavers, and rests), accidentals (sharps, flats, naturals, and double flats), and dynamic markings such as *f* (forte) and *h* (harmonic). The piece is divided into measures, with measure numbers 6, 12, 18, 24, 30, 36, 42, and 48 marked on the left margin. The score features several repeat signs and a double bar line with repeat dots at measure 24. The melodic line is often accompanied by a lower line of notes, possibly representing a lute's bass line or a figured bass. The notation includes many accidentals and rhythmic markings, suggesting a complex and lively piece.

Weis 1719

iv. Le Sicilien

S. L. Weiss
(Lbl 30387, f. 98v - 99r)

5

10

14

19

24

28

33

38

Weis 1719

v. Menuet

S. L. Weiss
(Lbl 30387, f. 99r)

This musical score is a lute tablature for a piece titled 'v. Menuet' by S. L. Weiss. The notation is written on a six-line staff, with letters (a, b, c, d, e, f) indicating fret positions. The piece is in 3/4 time, as indicated by the '3' at the beginning. The score is divided into measures, with measure numbers 7, 14, 21, 28, 35, 42, 49, and 55 marked on the left. The music features various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) and *h* (harmonic) are present. The score concludes with a double bar line and repeat dots at measure 55. The tablature includes many accidentals (sharps, flats, naturals) and repeat signs (triple lines) throughout the piece.

vi. Gigue

S. L. Weiss
(Lbl 30387, f. 99v - 100r)

This musical score is for a Gigue in G minor, BWV 99, by Sebastian Bach. It is a 6/8 piece, 32 measures long. The notation is presented in a single system with two staves. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as eighth and sixteenth notes, rests, and accidentals. Measure numbers 4, 8, 12, 16, 20, 24, 28, and 32 are indicated at the beginning of their respective lines. The piece concludes with a double bar line and repeat dots at the end of the 32nd measure.

36

40

43

Gavotte

S. L. Weiss
(Lbl 30387, f. 100r)

This musical score is written in lute tablature notation, featuring a single six-line staff. The notation uses letters (a, b, c, d, e, f, g) to represent fret positions on the strings. The piece is in 4/4 time, as indicated by the '4' time signature at the beginning of each system. The score is divided into systems, with measure numbers 6, 10, 14, 18, and 22 marked at the start of their respective systems. The notation includes various musical symbols such as beams, slurs, and dynamic markings like 'f' (forte) and 'h' (harmonic). A repeat sign with first and second endings is present at measure 10. The piece concludes with a 'da Capo' instruction at measure 22, indicating a repeat of the beginning. The score is written in a single system, with the first system starting at measure 1 and the last system ending at measure 22.

Men[uet]

S. L. Weiss
(Lbl 30387, f. 100r)

This musical score is a lute tablature for a piece titled "Men[uet]" by S. L. Weiss, from manuscript Lbl 30387, folio 100r. The score is written on a six-line staff with a 3/4 time signature. The notation uses letters (a, e, r, b) to represent fret positions on the strings. The piece consists of 42 measures, divided into systems of six measures each. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* (forte). The piece concludes with a double bar line and a repeat sign.

3
4

7

13

19

25

31

37

42

Sonata in Fm

i. Allemande

S. L. Weiss
(Lbm 30387, f. 100v - 101)

[illegible]

[illegible]

ii. Courrante

S. L. Weiss
(Lbm 30387, f. 101v - 102)

3

6

12

19

25

32

38

44

51

57

64

70

76

82

89

95

Weis 1719

iii. Sarabande

S. L. Weiss
(Lbm 30387, f. 102v - 103)

adagio

6

11

17

23

28

33

38

4

5

4

4

4

43

4 4 4 4 4

48

6 5 5 5 4

Weis 1719

iv. Bourée

S. L. Weiss
(Lbm 30387, f. 103v)

6

12

18

25

32

39

46

53

55

60

66

72

Weis 1719

v. Tempo di Menueto

S. L. Weiss
(Lbm 30387, f. 104)

7

13

19

26

33

40

47

54

60

66

74

81

vi. Gigue

S. L. Weiss
(Lbm 30387, f. 104v - 105)

This musical score is for a piece titled "vi. Gigue" by S. L. Weiss, from manuscript Lbm 30387, folios 104v-105. The score is written for a single melodic line on a five-line staff, with a 6/8 time signature indicated at the beginning. The key signature has one flat (B-flat). The score is divided into measures, with measure numbers 6, 12, 18, 24, 30, 36, and 42 marked at the start of their respective lines. The notation includes various note values (minims, crotchets, quavers), rests, and dynamic markings such as *f* (forte) and *a* (accents). There are also some unusual markings like "h" and "r". The score concludes with a double bar line and repeat dots. The final measure is measure 48.

548

54

60

66

72

78

84

90

Weis 1719

Sonata in G
i. Prelude

S. L. Weiss
(Lbm 30387, f. 105v)

The musical score is presented in four systems, each consisting of three staves. The notation is a form of lute tablature or a simplified musical notation using letters and symbols. The first system begins with a single note 'a' on the first staff, followed by a series of notes and ornaments. The second system continues the melodic line with various ornaments and a final note 'a' on the third staff. The third system shows a more complex melodic line with many ornaments and a final note 'a' on the third staff. The fourth system concludes the piece with a final note 'a' on the third staff and a double bar line. There are some numbers (4) and a double bar line at the end of the fourth system.

ii. Toccata & Fuga

S. L. Weiss
(Lbm 30387, f. 106 - 107)

5

10

15

20

25

Segue Fuga

8

15

21

27

34

41

47

53

59

65

72

79

86

98

105

112

119

1)

126

133

140

147

152

1) Bass C# is an octave lower in ms.

iii. Cour[ante]

S. L. Weiss
(Lbm 30387, f. 107v - 108)

6

12

18

24

30

36

42

48

54

60

66

72

78

a Weis 1719

iv. Bourée

S. L. Weiss
(Lbm 30387, f. 108v - 109)

The musical score is written for a single melodic line on a five-line staff. The key signature has one flat (B-flat), and the time signature is common time (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). Fingerings are indicated by numbers 1-4 below the notes. Ornaments are shown above certain notes, particularly in measures 12, 18, 24, 30, 36, and 42. The score is divided into systems of six measures each, with measure numbers 6, 12, 18, 24, 30, 36, and 42 marking the beginning of new systems. The piece concludes with a final cadence in measure 48.

48

54

59

65

S.L.Weis 1719

v. Sarabande

S. L. Weiss
(Lbm 30387, f. 109v - 110)

un poco andante

5

9

13

17

22

26

30

35

5

4 5 6

40

6

1 2

S.L. Weis 1719

S. L. Weiss
(Lbm 30387, f. 110v - 111)

This musical score is for the song "The Rose Tree" by John Philip Sousa. It is written for voice and piano. The score is in 2/4 time and consists of 48 measures. The key signature is one flat (B-flat major or D minor). The melody is written for the voice, and the piano accompaniment is written for the piano. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piano part features a prominent bass line with many triplets and a more active treble line. The vocal line is a simple melody that follows the piano accompaniment. The score is divided into systems, with measures 1-6, 7-12, 13-19, 20-25, 26-31, 32-37, and 38-48. The final measure (48) ends with a double bar line and repeat signs.

49

55

S.L. Weis 1719

S. L. Weiss
(Lbm 30387, f. 111v - 112)

3/4

6

11

16

21

26

31

36

41

47

52

57

62

67

72

77

82

4 5 6 a a

87

a S.L.Weis 1719

Fantasia

Jean Pavle Paladin / Livre de Tablature ... Lyon, 1560, f1r

1 2 3 4 5 6 7 8 9 10 11

12 13 14 15 16 17 18 19 20 21 22

23 24 25 26 27 28 29 30 31 32

33 34 35 36 37 38 39 40 41 42 43

44 45 46 47 48 49 50 51 52 53 54 55

56 57 58 59 60 61 62 63 64 65 66

67 68 69 70 71 72 73

74 75 76 77 78 79 80 81 82 83

84 85 86 87 88 89 90 91 92 93 94

84 85 86 87 88 89 90 91 92 93 94

95 96 97 98 99 100 101 102 103 104 105

95 96 97 98 99 100 101 102 103 104 105

106 107 108 109 110 111 112 113 114

106 107 108 109 110 111 112 113 114

115 116 117 118 119 120 121 122 123 124

115 116 117 118 119 120 121 122 123 124

125 126 127 128 129 130 131 132 133 134 135

125 126 127 128 129 130 131 132 133 134 135

136 137 138 139 140 141 142 143 144 145 146 147

136 137 138 139 140 141 142 143 144 145 146 147

Fantasia [2]

Iean Pavle Paladin / Livre de Tablature ... Lyon, 1560, f2v

1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18 19

20 21 22 23 24 25 26 27 28 29

30 31 32 33 34 35 36 37 38 39 40

41 42 43 44 45 46 47 48 49 50 51

52 53 54 55 56 57 58 59 60

61 62 63 64 65 66 67 68 69 70

71 72 73 74 75 76 77 78 79 80

81 82 83 84 85 86 87 88 89

90 91 92 93 94 95

96 97 98 99 100 101 102 103 104

105 106 107 108 109 110 111 112 113 114 115

116 117 118 119 120 121 122 123 124 125

126 127 128 129 130 131 132 133 134 135

136 137 138 139 140 141 142 143 144 145

146 147 148 149 150 151 152 153 154 155

Fantasia [3]

Iean Pavle Paladin / Livre de Tablature ... Lyon, 1560, f4r

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

16 17 18 19 20 21 22 23 24 25 26 27 28

29 30 31 32 33 34 35 36 37 38 39 40 41 42

43 44 45 46 47 48 49 50 51 52 53 54 55

56 57 58 59 60 61 62 63 64 65 66 67 68 69 70

71 72 73 74 75 76 77 78 79 80 81 82 83 84

85 86 87 88 89 90 91 92 93 94

95 96 97 98 99 100 101 102 103 104 105 106 107

108 109 110 111 112 113 114 115 116 117 118 119 120

121 122 123 124 125 126 127 128 129 130 131

132 133 134 135 136 137 138 139 140 141 142 143 144 145

146 147 148 149 150 151 152 153 154 155 156 157 158 159

160 161 162 163 164 165 166 167 168 169 170

171 172 173 174 175 176 177 178 179 180 181 182 183

184 185 186 187 188 189 190 191 192 193 194 195 196 197

198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214

215 216 217 218 219 220 221 222 223 224 225 226 227 228

229 230 231 232 233 234 235 236 237 238 239 240 241 242 243

244 245 246 247 248 249 250

The musical score is written on a grand staff with three systems of three staves each. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats, naturals). Above the staves, there are numerous diamond-shaped symbols, some of which are numbered, likely indicating fingerings or specific musical techniques. The measures are numbered sequentially from 121 to 250. The final measure (250) ends with a double bar line.

The musical score is presented in eight systems, each containing three staves. The measures are numbered 1 through 79. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f). The key signature is one flat (B-flat), and the time signature is common time (C). The score is written in a modern notation style, with notes and rests clearly marked on the staves.

80 81 82 83 84 85 86 87 88 89

90 91 92 93 94 95 96 97

98 99 100 101 102 103 104 105 106 107

108 109 110 111 112 113 114 115 116 117 118

119 120 121 122 123 124 125 126 127 128

129 130 131 132 133 134 135 136 137 138 139

140 141 142 143 144 145 146 147 148 149

1 2 3 4 5 6 7 8 9 10 11 12

13 14 15 16 17 18 19 20 21 22 23 24 25

26 27 28 29 30 31 32 33 34 35 36 37 38

39 40 41 42 43 44 45 46 47 48 49 50 51

52 53 54 55 56 57 58 59 60 61 62 63 64

65 66 67 68 69 70 71 72 73 74 75 76

77 78 79 80 81 82 83 84 85 86

87 88 89 90 91 92 93 94 95 96 97 98 99

100 101 102 103 104 105 106 107 108 109 110

111 112 113 114 115 116 117 118 119 120 121

122 123 124 125 126 127 128 129 130 131 132

133 134 135 136 137 138 139 140 141 142 143 144

145 146 147 148 149 150 151 152 153 154 155

156 157 158 159 160 161 162 163 164

165 166 167 168 169 170 171 172 173 174 175 176

177 178 179 180 181 182 183 184 185 186 187

1 2 3 4 5 6 7 8 9 10 11 12

13 14 15 16 17 18 19 20 21 22 23

24 25 26 27 28 29 30 31 32 33 34 35 36

37 38 39 40 41 42 43 44 45 46 47 48

49 50 51 52 53 54 55

56 57 58 59 60 61 62 63 64 65

66 67 68 69 70 71 72 73

74 75 76 77 78 79 80 81 82 83 84

85 86 87 88 89 90 91 92 93 94 95

96 97 98 99 100 101 102 103 104 105 106 107 108

109 110 111 112 113 114 115 116 117

118 119 120 121 122 123 124 125 126

127 128 129 130 131 132 133 134 135 136

137 138 139 140 141 142 143 144 145 146 147 148 149

150 151 152 153 154 155 156 157 158 159

The musical score consists of 20 measures, numbered 109 to 159. Each measure is represented by a five-line staff. The notation includes various musical symbols such as notes (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). The notes are often decorated with flags or beams, indicating specific rhythmic values. The score is organized into four systems of five measures each. The first system (measures 109-117) features a mix of eighth and quarter notes. The second system (measures 118-126) includes some sixteenth notes and rests. The third system (measures 127-136) shows a continuation of the melodic lines with various note values. The fourth system (measures 137-149) includes some longer note values and rests. The fifth system (measures 150-159) concludes the piece with a final cadence.

The image displays a page of lute tablature from a 1560 French lute book. The page contains 56 numbered measures of music, each with a three-line staff and letters (a, b, c, d, e, f, g, h) representing fret positions. Above the staves are various lute-specific symbols, including diamonds, vertical lines, and 'P' marks, which indicate fingerings or specific playing techniques. The notation is arranged in eight systems of seven measures each.

57 58 59 60 61 62 63 64

65 66 67 68 69 70 71 72 73

74 75 76 77 78 79 80 81 82

83 84 85 86 87 88 89 90 91

92 93 94 95 96 97 98

99 100 101 102 103 104 105

The musical score is presented in a single system with 57 measures, numbered 1 through 57. Each measure is represented by a six-line staff. The notation consists of letters (a, b, c, d, e, f) placed on the lines, with rhythmic flags (vertical lines with dots) indicating the timing. Above each measure is a diamond-shaped symbol, likely representing a fingering or a specific lute technique. The score is organized into measures of varying lengths, with some measures containing multiple lines of notation. The overall structure is a single melodic line for a lute.

58 59 60 61 62 63 64

65 66 67 68 69 70 71 72

73 74 75 76 77 78

79 80 81 82

The musical score consists of three systems of three staves each. The first system contains measures 58-64, the second system contains measures 65-72, and the third system contains measures 73-78. A fourth system begins with measure 79 and ends with measure 82, which is followed by a double bar line. The notation is a form of musical shorthand, likely for a lute, using letters (a, b, c, d, e, f) and rhythmic flags to represent notes and their durations. Measure numbers are placed above the first staff of each system.

The tablature consists of 58 measures, numbered 1 through 58. Each measure is written on a six-line staff. The letters used are a, b, c, d, e, and f, representing fret positions. Above the staves, there are various symbols: diamond shapes (some with flags) and vertical lines with flags, which are lute-specific notation for techniques like plectrum strokes or ornaments. The measures are grouped into eight systems of seven measures each, with the final system containing measures 52 and 53.

59 60 61 62 63 64 65

66 67 68 69 70 71 72 73

74 75 76 77 78

The musical score is presented in three systems, each consisting of three staves. The notation is a form of lute tablature where letters (a, b, c, d, e) represent fret positions on the strings. Diamond-shaped markers with stems are placed above the staves to indicate specific frets or techniques. Rhythmic values are indicated by dots and vertical lines. The first system covers measures 59 to 65, the second system covers measures 66 to 73, and the third system covers measures 74 to 78. The score concludes with a double bar line at the end of measure 78.

The image displays a page of lute tablature from Jean Pavle Paladin's 'Livre de Tablature' (Lyon, 1560, f13r). The piece is 'Fanstasia sopra al detto Madrigal [Alcun' non po saper']'. The tablature is written on a six-line staff with letters (a, b, c, d, e, f, g, h) and numbers (1-7) indicating fret positions. It is divided into measures numbered 1 through 72. The notation includes various lute-specific symbols like diamond-shaped fret markers and vertical lines for string identification.

73 74 75 76 77 78 79 80 81

82 83 84 85 86 87 88 89 90 91

92 93 94 95 96 97 98 99 100 101

102 103 104 105 106 107 108

109 110 111 112 113 114 115 116

117 118 119 120 121 122 123 124 125

1 2 3 4 5 6 7 8 9 10 11 12 13

14 15 16 17 18 19 20 21

22 23 24 25 26 27 28 29 30

31 32 33 34 35 36 37

38 39 40 41 42 43 44 45 46

47 48 49 50 51 52 53

54 55 56 57 58 59 60

61 62 63 64 65 66 67

68 69 70 71 72 73 74 75 76 77

78 79 80 81 82 83 84 85

86 87 88 89 90 91 92

93 94 95 96 97 98 99 100 101

102 103 104 105 106 107 108

109 110 111 112 113 114 115

116 117 118 119 120 121 122 123

1 2 3 4 5 6 7 8 9 10 11 12 13

14 15 16 17 18 19 20 21 22 23 24 25

26 27 28 29 30 31 32 33 34 35 36 37

38 39 40 41 42 43 44 45 46 47 48

49 50 51 52 53 54 55 56 57 58 59 60 61

62 63 64 65 66 67 68 69 70 71 72 73 74

75 76 77 78 79 80 81 82 83 84

85 86 87 88 89 90 91 92

93 94 95 96 97 98 99 100 101 102

103 *e f* 104 *e c a* 105 *e a* 106 *δ c a* 107 *c c* 108 *a δ c* 109 *a a* 110 *f c a* 111 *e c a* 112 *δ c a* 113 *a δ δ*

114 *h* 115 *k n* 116 *n n* 117 *k* 118 *h a* 119 *f e f c* 120 *a δ δ* 121 *δ c a c* 122 *δ a a* 123 *c* 124 *c a f*

125 *e a* 126 *a δ a* 127 *c* 128 *δ c a* 129 *a e* 130 *a a c* 131 *a a c δ* 132 *c f* 133 *e c c* 134 *e a δ* 135 *a c b e*

136 *c a* 137 *c* 138 *c* 139 *f* 140 *e c e* 141 *c e a* 142 *e f h* 143 *f f a* 144 *f e c* 145 *e a c* 146 *a δ c*

147 *a δ* 148 *a c a* 149 *c a* 150 *c a* 151 *a c* 152 *a g* 153 *c e* 154 *a* 155 *a δ c* 156 *c a*

157 *c a δ* 158 *c a δ c* 159 *δ c* 160 *a* 161 *c δ a* 162 *δ a δ a c δ c* 163 *a f δ* 164 *f c δ*

165 *a* 166 *δ δ* 167 *a c a* 168 *a c* 169 *a c e f c* 170 *e c δ a* 171 *c a δ* 172 *δ c δ a* 173 *c a* 174 *c δ a c* 175 *e c* 176 *a b*

177 *c δ f c* 178 *δ δ f c* 179 *δ e f c* 180 *e c δ a* 181 *a c* 182 *a* 183 *a c δ a* 184 *c a* 185 *a c e* 186 *f c e* 187 *c a*

188 *a δ c* 189 *δ a c* 190 *δ e c* 191 *δ c f* 192 *a δ δ* 193 *a c* 194 *c* 195 *c a δ* 196 *a c δ* 197 *a c*

2 3 4 5 6 7 8

9 10 11 12 13 14

15 16 17 18 19 20 21

22 23 24 25 26

27 28 29 30 31

32 33 34 35 36 37 38 39 []

40 41 42 43 44 45

46 47 48 49 50 51 52

53 54 55 56 57 58 59

60 61 62 63 64 65

66 67 68 69 70 71 72 73

74 75 76 77 78 79

80 81 82 83 84

The musical score consists of 19 measures, numbered 46 to 84. Each measure is represented by a three-staff system. The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and dynamic markings (p, f, mf, sf). Above the staves, there are diamond-shaped symbols with vertical lines, some of which are accompanied by a 'P' symbol. The music is written in a style that suggests a lute or similar stringed instrument. The final measure (84) ends with a double bar line.

The image displays a page of lute tablature from Jean Pavle Paladin's 'Livre de Tablature' (Lyon, 1560, f18v). The piece is 'Ver inferno al mio petto.' by Arcadelt. The tablature is written on a six-line staff with letters (a, b, c, d, e, f) and includes 65 numbered measures. Above the staff, diamond-shaped fret markers indicate fingerings. The notation is organized into systems of three staves each, with measures 1-8, 9-15, 16-24, 25-33, 34-42, 43-49, 50-58, and 59-65.

66 67 68 69 70 71 72

73 74 75 76 77 78 79 80 81

82 83 84 85 86 87

88 89 90 91 92 93 94

95 96 97 98 99 100 101 102 103

104 105 106 107 108 109 110

111 112 113 114 115 116 117

118 119 120 121 122 123 124

The image displays a page of lute tablature, numbered 1 through 67. The notation is written on a six-line staff, using letters (a, b, c, d, e, f, g, h) to represent fret positions. Above the staff, various symbols (diamonds, flags, and vertical lines) indicate specific lute techniques or ornaments. The music is organized into measures, with some measures containing multiple lines of notation. The piece is titled "M'amyé un jour. [Certon]" and is from the "Livre de Tablature ... Lyon, 1560, f20r" by Iean Pavle Paladin.

68 69 70 71 72 73 74

75 76 77 78 79 80

81 82 83 84 85 86

87 88 89 90 91 92 93 94

The musical score is presented in four systems, each containing three staves. The notation is a form of early musical notation, possibly lute tablature or a simplified staff notation, using letters (a, b, c, e, f) and symbols (diamonds, vertical lines) to represent notes and fingerings. Measure numbers 68 through 94 are placed above the staves to indicate the progression of the piece. The score concludes with a double bar line at measure 94.

2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18 19

20 21 22 23 24 25

26 27 28 29 30 31 32 33

34 35 36 37 38 39 40 41 42

43 44 45 46 47 48 49 50 51 52

53 54 55 56 57 58 59 60 61 62

63 64 65 66 67 68 69 70 71

72 73 74 75 76 77 78 79 80 81

72 73 74 75 76 77 78 79 80 81

82 83 84 85 86 87 88 89 90 91

82 83 84 85 86 87 88 89 90 91

92 93 94 95 96 97 98 99 100 101

92 93 94 95 96 97 98 99 100 101

The image displays three systems of musical notation, likely for a lute. Each system consists of a single staff with various symbols, including letters (a, b, c, e, f), numbers (72-101), and musical notation (diamonds, vertical lines, and stems). The notation is arranged in a grid-like fashion, with each system containing 10 measures. The symbols are placed on the staff lines, and some are accompanied by small vertical lines or stems. The overall layout is clean and organized, with a clear progression of measures across the three systems.

2 3 4 5 6 7 8

9 10 11 12 13 14 15

16 17 18 19 20 21

22 23 24 25 26 27 28 29

30 31 32 33 34 35 36 37 38 39

40 41 42 43 44 45 46 47 48

49 50 51 52 53 54 55 56 57

58 59 60 61 62 63 64 65

66 67 68 69 70 71 72

73 74 75 76 77 78 79

80 81 82 83 84 85 86 87

2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18

19 20 21 22 23

24 25 26 27

28 29 30 31 32 33 34

35 36 37 38 39 40

41 42 43 44 45 46 47

48 49 50 51 52 53 54 55

56 57 58 59 60 61 62 63 64 65

66 67 68 69 70 71 72 73

74 75 76 77 78 79 80 81

82 83 84 85 86 87 88 89 90

The image displays a page of lute tablature, numbered 1 through 56. Each measure is represented by a six-line staff with letters (a, b, c, d, e, f, g) indicating fret positions. Above the staves are various lute-specific symbols, including diamond-shaped ornaments and vertical lines with flags, indicating specific playing techniques or ornaments. The notation is arranged in eight systems of seven measures each.

57 58 59 60 61 62 63 64

65 66 67 68 69 70 71

72 73 74 75 76 77 78 79

80 81 82 83 84 85

86 87 88 89 90 91

92 93 94 95

1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17

18 19 20 21 22

23 24 25 26 27 28

29 30 31 32 33 34

35 36 37 38 39 40 41

42 43 44 45 46 47

48 49 50 51 52 53

54 55 56 57 58 59 60

61 62 63 64 65 66

67 68 69 70 71 72 73 74 75

76 77 78 79 80 81 82 83

84 85 86 87 88

89 90 91 92 93

94 95 96 97 98 99

100 101 102 103 104 105

2 3 4 5 6 7 8 9 10 11

12 13 14 15 16 17 18 19 20 21

22 23 24 25 26 27 28 29 30 31 32

33 34 35 36 37 38 39 40 41

42 43 44 45 46 47 48 49 50

51 52 53 54 55 56 57 58 59 60

61 62 63 64 65 66 67 68 69 70

The musical score is presented in a single system with 145 numbered measures. The notation is a form of early lute tablature, using letters and symbols to represent pitches and ornaments. The measures are grouped into systems of four measures each, with some measures containing multiple lines of text. The score is written on a single staff.

Measures 1-14:
 1: a, 2: b, 3: a, 4: c, 5: a, 6: f, 7: b, 8: a, 9: c, 10: d, 11: a, 12: c, 13: a, 14: b

Measures 15-30:
 15: b, 16: a, 17: f, 18: d, 19: c, 20: f, 21: h, 22: a, 23: b, 24: a, 25: b, 26: a, 27: c, 28: d, 29: a, 30: b

Measures 31-44:
 31: b, 32: b, 33: a, 34: b, 35: a, 36: d, 37: a, 38: d, 39: a, 40: a, 41: a, 42: c, 43: d, 44: a

Measures 45-59:
 45: d, 46: c, 47: a, 48: c, 49: a, 50: e, 51: f, 52: a, 53: b, 54: d, 55: a, 56: b, 57: a, 58: b, 59: a

Measures 60-73:
 60: b, 61: a, 62: a, 63: c, 64: a, 65: c, 66: d, 67: a, 68: b, 69: a, 70: b, 71: a, 72: a, 73: b

Measures 74-87:
 74: a, 75: c, 76: a, 77: f, 78: h, 79: i, 80: f, 81: h, 82: a, 83: c, 84: a, 85: d, 86: a, 87: a

Measures 88-102:
 88: d, 89: f, 90: e, 91: f, 92: d, 93: c, 94: a, 95: c, 96: a, 97: c, 98: a, 99: c, 100: d, 101: c, 102: a

Measures 103-117:
 103: a, 104: b, 105: a, 106: c, 107: d, 108: c, 109: a, 110: a, 111: a, 112: b, 113: a, 114: c, 115: f, 116: g, 117: h

Measures 118-131:
 118: d, 119: a, 120: a, 121: c, 122: a, 123: c, 124: a, 125: a, 126: a, 127: a, 128: a, 129: c, 130: a, 131: a

Measures 132-145:
 132: a, 133: a, 134: a, 135: a, 136: a, 137: a, 138: a, 139: a, 140: a, 141: a, 142: a, 143: a, 144: a, 145: a

146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161

162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177

178 179 180 181 182 183 184 185 186 187 188 189 190 191 192

193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208

209 210 211 212 213 214 215 216 217 218 219 220 221 222

223 224 225 226 227 228 229 230 231 232 233 234 235

236 237 238 239 240 241 242 243 244 245 246 247 248

249 250 251 252 253 254 255 256 257 258 259 260 261

262 263 264 265 266 267 268 269 270 271 272

273 274 275 276 277 278 279 280

1 2 3 4 5 6 7 8 9 10 11 12

13 14 15 16 17 18 19 20 21 22 23

24 25 26 27 28 29 30 31 32 33 34 35

36 37 38 39 40 41 42 43 44 45 46

47 48 49 50 51 52 53 54 55

56 57 58 59 60 61 62 63 64 65 66

67 68 69 70 71 72 73

74 75 76 77 78 79 80 81 82 83 84 85 86

87 88 89 90 91 92 93 94 95 96

This musical score is a lute tablature, consisting of 188 numbered measures. Each measure is represented by a six-line staff. The notation includes letters (a, b, c, d, e, f, g, h) placed on the lines to indicate fret positions. Above the staves, rhythmic notation is used, including vertical stems with flags, diamond shapes, and various note heads. Some measures contain specific performance instructions or symbols, such as a bracketed diamond [d] in measure 100, a circled 'C' in measure 155, and a circled 'C' in measure 188. The score is organized into eight systems, each containing two staves. The measures are numbered sequentially from 97 to 188.

2 3 4 5 6 7 8 9 10 11 12 13 14

15 16 17 18 19 20 21 22 23 24 25 26

27 28 29 30 31 32 33 34 35 36 37 38 39

40 41 42 43 44 45 46 47 48 49 50 51 52

53 54 55 56 57 58 59 60 61 62 63 64 65 66

67 68 69 70 71 72 73 74 75 76 77 78 79 80

81 82 83 84 85 86 87 88 89 90 91 92 93

94 95 96 97 98 99 100 101 102 103 104 105

106 107 108 109 110 111

112 113 114 115 116 117 118 119 120 121 122

123 124 125 126 127 128 129 130 131 132 133 134

135 136 137 138 139 140 141 142 143 144 145

146 147 148 149 150 151 152 153 154 155 156 157 158 159

160 161 162 163 164 165 166 167 168 169 170 171

172 173 174 175 176 177 178 179 180 181 182

183 184 185 186 187 188 189 190 191 192

193 194 195 196 197 198 199 200 201 202 203 204 205

206 207 208 209 210 211 212 213 214

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

Altro modo.

19 20 21 22 23

24 25 26 27 28

29 30 31 32

33 34 35 36 37

Altro modo.

38 39 40 41 42

43 *c c e f* 44 *c a c e f* 45 *d c a c f* 46 *e a e a c*

47 *a* 48 *a* 49 *d a b a* *Altro modo.*

50 *a* 51 *c e f* 52 *c*

53 *a* 54 *c* 55 *e a c e a c d c d f d c a e c*

56 *h k h k l h i h l k h l k l k h k* 57 *h k l h i l h d a a*

58 *h k l h i l h d c a c d f h k* 59 *h k h k l k l k h k l k h f d c a*

60 *d c a d b a c a* 61 *d c a c d f h i h h l h i l h k*

62 *h k m n* 63 *n l k h f d c a* 64 *h e a h e a* 65 *a*

Tablature for Gagliarda sopra la detta. [La Milanese]. The notation is presented in systems of three staves (treble, middle, and bass clefs). The music is numbered 1 through 53. Some measures are marked with "Altro modo." (Another way).

Measures 1-8: First system, measures 1-8.

Measures 9-16: Second system, measures 9-16.

Measures 17-23: Third system, measures 17-23. Measure 17 is marked "Altro modo.".

Measures 24-30: Fourth system, measures 24-30.

Measures 31-37: Fifth system, measures 31-37. Measure 33 is marked "Altro modo.".

Measures 38-44: Sixth system, measures 38-44.

Measures 45-49: Seventh system, measures 45-49. Measure 49 is marked "Altro modo.".

Measures 50-53: Eighth system, measures 50-53.

Gagliarda

Jean Pavle Paladin / Livre de Tablature ... Lyon, 1560, 36r

1 2 3 4 5 6 7

8 9 10 11 12 13

14 15 16 17

18 19 20 21 22

23 24 25 26 27 28 29

30 31 32 33 34

35 36 37 38

39 40 41 42 43 44

45 46 47 48 49 50

51 52 53 54

55 56 57 58

59 60 61 62 63 64

The musical score consists of 16 measures, numbered 45 to 64. Each measure is written on a five-line staff. The notes are represented by letters (a, b, c, d, e, f, g, h) and are often accompanied by a diamond-shaped symbol above them. The notes are placed on the lines and spaces of the staff. Some measures contain rests, represented by a horizontal line. The score is divided into four systems of four measures each. The first system (measures 45-50) shows a sequence of notes and rests. The second system (measures 51-54) continues the sequence. The third system (measures 55-58) shows a more complex sequence of notes and rests. The fourth system (measures 59-64) concludes the piece with a final note in measure 64.

The musical score is presented in six systems, each containing three staves. The notation is a lute tablature, using letters (a, b, c, d, e, f) to denote fret positions on the strings. Rhythmic values are indicated by stems and flags. The piece is numbered 1 through 46. The notation includes various lute-specific symbols such as diamond-shaped flags, vertical stems, and horizontal lines indicating fret positions and string assignments. The piece concludes with a final cadence symbol in measure 46.

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19

20 21 22 23 24

25 26 27 28 29 30

31 32 33 34 35

36 37 38 39

40 41 42 43 44

45 Represa 46 47 48 49 50 51

52 53 54 55 56 57

58 59 60 61 62 63

64 65 66 67 68

69 70 71 72 73 74 75

76 77 78 79 80

81 82 83 84 85

The musical score is presented in a three-staff system. The notation is a form of early modern lute tablature, using letters (a, c, e, g, h) and symbols (diamonds, vertical lines, and a '3' time signature) to represent notes and rhythms. The score is divided into measures numbered 1 through 59. The notation includes various rhythmic values and accidentals, typical of early modern lute tablature notation.

60 [] 61 62 63 64 65

66 67 68 [] 69 70 71

72 73 74 75 76 77

78 79 80 81 82 83

Repressa

84 85 86 87 88 89 90 91

92 93 94 95 96 97 98 99

100 101 102 103 104